



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

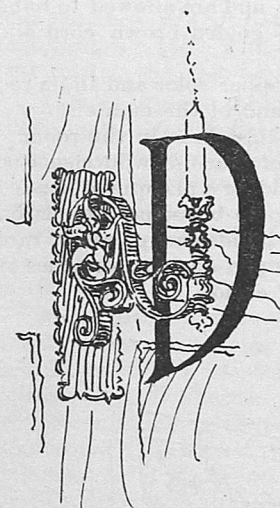
Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE DECORATOR AND FURNISHER.

A CHARMING INTERIOR.

BY K. B. JOHNSON.



ESPIE the ridicule and satire of dyspeptic pessimists, the last decade has witnessed wonderful strides in the cultivation and growth of refined, artistic taste, especially in matters pertaining to dress and home-furnishing.

We are slowly comprehending that it is a duty to study our personal peculiarities, that our dress may be made to heighten rather than detract from their charms; and to realize that something more than a well-filled purse with which to purchase expensive furnishings, is essential to the making of restful, beautiful rooms; rooms in which the furnishings are not only beautiful in themselves, but are not over-decorated, or crowded, and are so related to each other as to produce a

harmonious quantity of color and depth of tone.

Those thoughts suggested themselves to my mind as I sat before the bright grate fire in the beautiful living-room of my friend, Mrs. A—.

The family, consisting of three adult members, are quiet, home-loving people in moderate circumstances, and the home which they have recently built is of medium size and substantial finish.

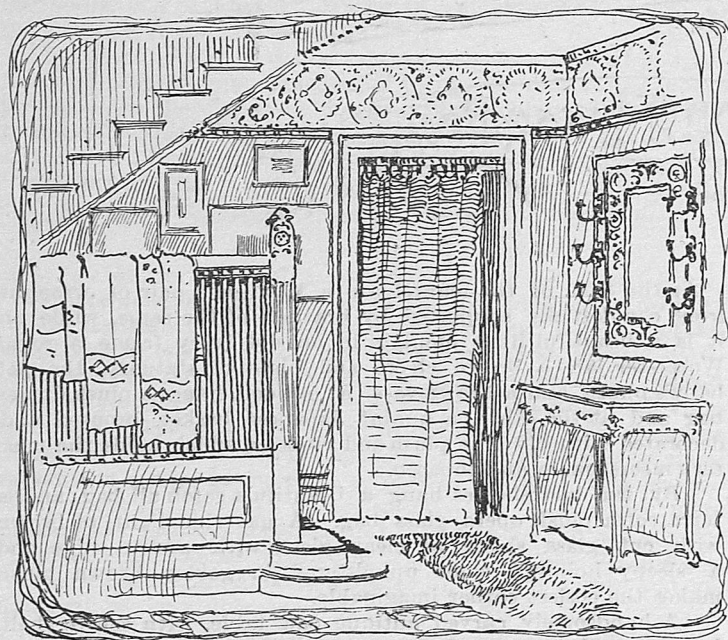
However, it is not of the home as a whole, but the interior of the attractive living-room, dining-room and hall I shall describe and illustrate in this article, trusting that others with refined, cultivated taste and limited means may receive helpful suggestions.

It should be constantly borne in mind that it is an unpretentious home, that its occupants are possessed of much individuality and independence of thought; that the rooms designed for the daily use of the family are those having the cheeriest outlook, and that it is distinguished for its home-like, restful air of comfort.

The dining-room and living are situated at the front of the house, facing north, and the hall is at the east side back of the living-room.

The hall is entered from a broad piazza through a small vestibule, and is finished in Georgia pine in a dull, natural, English finish.

The door panels are horizontal, in five graduating widths, except the inside vestibule door, which has a light pane of clear glass at the upper part. It is lighted by three stained glass windows, one long one comes well down upon the stair landing,



THE STAIRCASE HALL

while between this and a somewhat shorter one, which opens from the upper hall upon a balcony, is one of equal width but square, which is also over the landing.

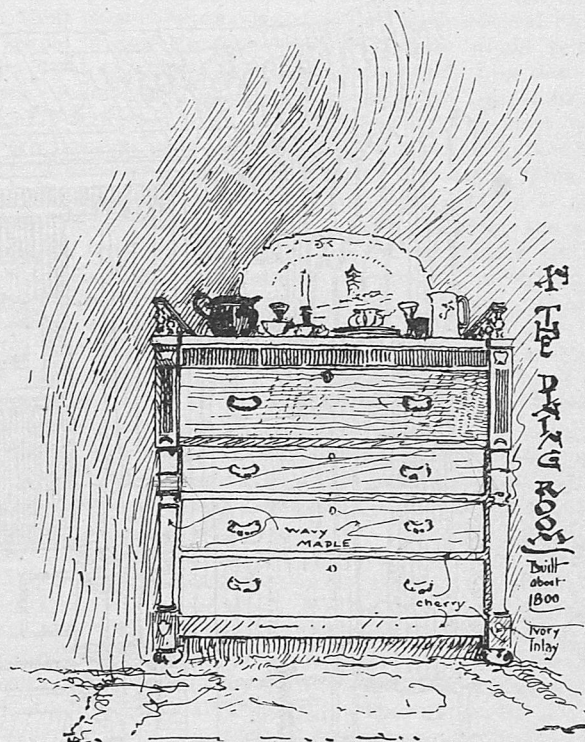
The prevailing tone of color in all save the centre piece of the longest one, is olive green and amber; that has a ribbon work design in dull wine color on a shaded background of old pink and amber.

Second Story—The floor and stairs have an all-over carpet of body Brussels in a small, conventional design of olive greens on a darker ground of the same color.

The wall paper was designed to be made in combination, and as the ceiling was rather low (nine feet), and the hall small, no dado was used. The side walls are covered with a heavy, plain ingrain in a medium shade of dull olive green; the frieze sixteen inches deep in an arabesque design in light olive, old pink, and golden brown metal tints, or a background a shade lighter than the side walls below, and from which it is directed by narrow picture molding of pine.

The ceiling—for the reason mentioned above—has no other decoration than plain ingrain of cream green tint.

The archway connecting the hall and living-room has che-



nille portions of a warm olive brown color, with a combination striped and figured dado of olive greens, old pink, old blue and wine color, while plain olive green velour draperies are suspended from brass poles at the inside doors. A figured drapery of India silk of a creamy green ground with a design of pins, combs and needles is suspended by two small brass rods over glass in the vestibule door.

A hat rack consisting of a broad plate glass mirror set in a beautifully carved frame of antique oak, and having four quaint, long hooks, is secretly attached to the wall by screws put through small brass plates at the top.

A heavy, square stand with centre shelf, and quaint legs stands below it, and with one straight-backed chair of oak, comprise the furniture.

The walls of both the lower and upper halls are plentifully hung with etchings and engravings, while a Venetian view in water colors adds a charming bit of color.

The living-room, octagonal in form, is 14x18, and has the same wood finish as the hall. A full width bay at the front has three broad windows, and there is also one on the east side. The upper sashes have several small frames of glass, while the lower has one large one.

By placing the fireplace with overmantel, and book shelves with cabinet above, in the corners at either end of the arch leading into the hall a counter-balancing effect is produced at the end opposite the bay,

The facing and hearth of the fireplace are of unglazed dull red tile, with brown trimmings of the grate, brass fender, etc.

The mantel reaches to the picture molding, and has two

THE DECORATOR AND FURNISHER.

shelves, with a paneled back, and handsome moldings and turned lattice work.

The combination bookcase and cabinet is of the same height as the mantel. There are two shallow, half width drawers at the bottom with brown pulls, and three movable shelves above with handsome moldings at the front of the shelves and around the entire outside. The cabinet projects out five inches, has one shelf and two square plate glass doors and the entire interior is covered with plush of a warm terra cotta color.

The floor is covered by an all-over carpet of Brussels in a conventional design suggesting flowers and leaves, but in such a quiet blending of soft olive browns and greens with a little dull yellow as to greatly resemble moss. The border fits so nicely that the joining can scarcely be discerned.

The side walls are decorated with an embossed paper, the pattern an all-over one like the carpet, suggestive of flowers

low, with old pink and a little dull blue. They are turned over fifteen inches at the top, and shirred across three times, leaving a narrow ruffle at the top, and caught up near the centre in fan shape.

They are suspended from brass poles, and are allowed to hang free, or are looped backed at will with golden brown cord and tassels.

A large figured China silk scarf of copper color and India red on a cream ground is draped near one end of the mantel.

There is no crowding of trumpery bric-a-brac in the room.

A handsome vase holding a cluster of graceful wild clematis, an odd-shaped jug and a small easel holding a plaque of shaded green back ground, with a branch of apple blossoms, stands on top of the cabinet. Inside, are a few handsome pieces of rare China, two or three small easels holding pen and ink sketches or painted shells, and a small collection of curios.



and leaves, in dull olive brown and old pink tints on a dull gilt ground.

The frieze has an olive ground with scroll design in beautifully contrasting tints of olive browns and cream with old pink, but no metal tints.

The ceiling has an outer border of plain olive brown ingrain, and a narrower inside one in olive and dull yellow metal tints on a cream ground, while the ceiling ground has a small geometrical design on a cream ground in old pink and yellow tints. The larger sliding doors connecting with the dining-room have draperies of olive brown velour, with heavy fringe on the turned-over frieze.

The curtains are one of the most effective features of the room.

A dull, brownish cream ground of some light Eastern fabric has a wide dash, handsome silk borders and a centre lightly covered with a straggling flower design in the various tints of yel-

low. At the back of the mantel are a handsome pair of wrought iron candlesticks supported by brackets of the same, while on it is a beautiful little etching in an old ivory frame, a royal Worcester jar, a brown clock, and piece of statuary, the pet baby's photo. and a brown vase. At one end, hangs a plush duster bag and at the other, a quaint Japanese basket, bronzed and decorated with old blue plush and ribbons, which holds the master's meerschaum and tobacco.

By the bookshelves hang a beautiful catch-all bag, and a terra cotta plush opera glass bag. A gas side light of brown with cut glass shade of clear glass with amber edge and a "sleepy hollow" chair upholstered in golden brown plush makes the cosiest corner imaginable.

A handsomely carved antique oak table, with centre shelf, has a spread or mat of olive plush, edged all around with a fringe of short fluffy tassels in olive brown, old pink and dull blue.

It is lined with canvas, and reaches only to within one inch of the handsomely carved border, which extends around the highly polished top.

A small serving basket decorated with figured China silk and ribbons, and a goodly number of photographs taken by the amateur member, are all beside the goodly array of current literature that the table contains (with the addition of a brass ash tray during the evening).

A solid square stand holds a reading lamp with dull pink shade, and a few favorite volumes. The scarf consists of two long, thin bands of golden brown plush, with a narrower band of yellow brocade satin between, and heavy chenille ornaments across the ends.

There are various styles of rockers in antique oak and rattan, one of the latter kind without rockers, and an odd mahogany chair.

Foot-rests and floor-cushions abound; but handsome as are these and the numerous headrests that ornament the chairs, all are intended for use, and no one questions when the others lounge to their heart's content. A divan, with a Bagdad spread, will soon be added to its comforts. Two landscapes in oil with handsome gilt frames, a few choice etchings, a nicely painted banner, and a photograph holder in old blue plush adorn the walls; while a chandelier with cut glass globes, and the magnificent St. Bernard, Sir Roger, lying at full length before the fire, complete its air of rest and comfort.

The dining-room, 12x15, is furnished in oak and lighted by one broad window at the front and two ordinary sized ones near together on the west side. It is plainly finished, but in warm, rich tints.

An all-over carpet in a small, inconspicuous pattern in browns and dull red on a reddish brown ground, is well covered by the large table rug.

The side walls are decorated with a heavy, plain ingrain of terra cotta color, with a sixteen inch frieze of a lighter shade well covered with conventional flowing vines and flowers in pale brownish yellow and brown metal tints, and the ceiling is a plain ingrain of soft reddish cream color.

A handsome China and glass cabinet with clear glass doors has an opening near the centre, which is used as a side table; while the century-old sideboard of highly polished, natural finish cherry, with wavy maple drawer fronts and old bronze colonial drawer pulls, adds not a little to the beauty of the room, and the enjoyment of the occupants. The dining table and chairs are also of cherry.

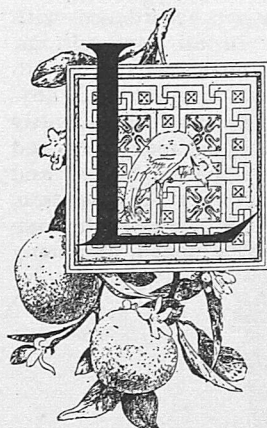
Madras curtains of cream color with a flowing design in India red tints are suspended from oak poles by brass rings.

The two windows near together have one pole reaching across both, and the curtain (in one) is festooned across the space between the windows; all hang free to the carpet.

At one of the front corners is a small bracket draped with peacock blue plush; on it stands a vase holding a round peacock feather fan, while on the floor beneath, resting on the tip of its handle, is a peacock feather duster, which reaches nearly to the drapery of the bracket.

On one side of this corner is a wall banner painted on matting and decorated, and suspended by manilla rope, from a bronze pole; and on the other side is a beautiful etching in a large gilt frame. There are a few other handsome pictures in oak frames, and choice China is on the sideboard and in the cabinet, while the table with its cut glass and decorated china, with brown chandelier, about completes a cosy, beautiful dining-room.

THIS awakening of the sense of art, this increased sensibility to beauty—this new Renaissance—shall we call it—that we are witnessing in our time, that has been slowly and silently growing these last ten or twenty years—what is its meaning? Can it be merely owing to the increase of riches? The uniformed possession of riches generally results in the smothering of the sense of art in luxury and vulgarity. No! I believe this awakening search for beauty to be but a part of another movement—a rising wave on the earth of aspiration for a fuller, freer, more human, sympathetic and beautiful, if simple life. A life now for the first time coming within the bounds of possibility for the many, as more and more knowledge of art and nature and refinement becomes diffused, and, united in community of interest a command of the resources of material of life, the peoples of the earth become one kindred together.—*Preface to a Delsartean Scrap Book.*



LOVE of flowers is a natural characteristic of the Japanese. Sir Edwin Arnold in an article on Japan in the December Scribner's Magazine gives the following description of floral decoration as practised by the consummate flower artists of Japan.

What Japanese love and strive for in arranging flowers is that which they love most in all their arts, namely, balance and beauty of line. Your European florist—who masses together his roses, and gardenias, his maiden-hair ferns and calla-lilies, surrounding them with a dish of green, and an outer overcoat of lace paper—appears to the Japanese lover of flowers lower

than a barbarian. He has lost—to the Japanese mind—the chief charms of flowers and leaves, which consist in their form of growth, their harmonious asymmetry, and their natural relations. Every school of flower arrangement in Japan would scorn his rural bow-pot or guinea bouquet, and teach him far nobler thoughts. Each school possesses its own secret traditions, called *Hiden*, only imparted to the very proficient. The most popular of modern floral schools is the *Enshin*, founded by Kobori Totomi no Kami, a servant of the great Shogon, Tyemasu. This school observes three chief rules: The first, called *Kioku*, is the art of giving feeling and expression to compositions; the second, called *Shitsu*, is the art of conveying the particular nature of the growth, and the third, called *Ji*, refers to the principle of keeping in mind the particular season, in the proper use of buds, open flowers, withered leaves, dew, etc.

What the floral artist in Japan most contemns and avoids is tame duplicated symmetry. Nature will have none of it, nor he, her scholar. If, as in her butterflies and double leaves, she must be equilibrated, she redeems it with gorgeous color or by a varied back or edge to the leaf. But you may balance a symmetry, which the Japanese flower-lover effects by a scientific disposition of his stems and leaf-masses. It is not possible to give here the elaborate nomenclature of his *shins* and *sos*. He has names for all important parts in the display of his flower-vase. For a triple arrangement the terms of *Chichi* (Father), *Haha* (Mother), *Ten* (Heaven) are used. For the quintuple form, *Chiuno* (Centre), *Kita* (North), *Minami* (South), *Higashi* (East), *Nishi* (West), also *Tsuchi* (Earth), *Hi* (Fire), *Mizu* (Water), *Kane* (Metal), *Ki* (Wood), also *Ki-iro* (Yellow), *Aka* (Red), *Kuro* (Black), *Shiro* (White), *Ao* (Blue), are all employed. There must by no means occur "nagashi," or long streaming sprays, on both sides of the grouping. Certain defects in the cross-cutting of branches or stalks must be heedfully guarded against; "window-making," when these intersect so as to suggest loop-holes; "lattice-making," when they cross to give the idea of trellis-work. Parallelism is held detestable; it must be presented from no point of sight; and albeit the flower-structure is intended to be studied and enjoyed where it stands upon the *tokunoma*, or "place of honor," from a front view, still the composition must endure to be regarded with satisfaction from right or left. The vessels or stands to receive the flowers obey, in their shape and material, certain well-fixed rules. Many are very splendid pieces of bronze carved wood, or porcelain, but this is not imperative. The illustrious Yoshimasa, an ancient and accomplished patron of this refined art, preferred wicker-baskets, after Hakoji, a Chinese weaver, had offered him one. The lowly craftsman in forwarding his tribute made the humble request that so unworthy an object should be embellished by an ornamental stand when placed before the Regent. Yoshimasa, it is said, was so pleased with its simple elegance that he ordered it to be placed immediately upon the polished dais without any stand or tray. Hence, the custom of dispensing with the stand or tray used under similar flower-vessels. Hakoji returned to his mountain cottage and continued his occupation of basket-making with the assistance of his daughter Reshojo, who herself originated a basket of somewhat different shape. Hence, the two kinds of flower *Kago*, the one called *Hakoji gata*, and the other *Reshojo gata*. Quite as popular favored a receptacle as any is the simple bamboo stick, cut into flower holders, and not less than forty-two methods are solemnly named for notching and shaping the cane. It is customary to suspend behind these flower-holders a tablet of wood, lacquered black and inscribed with a poem in golden